In this chapter, fiction is shown to be a relevant form of educating. While fiction is a different way of reporting, it provides a profound way to express truth. What is more, the mythology of my own life story is presented in the context of diasporic discourse, which is vividly explained in reference to the screenplay *The Goddess Within*. The narrative theories, reflective practice, and the transmedia storytelling framework are introduced and analyzed.

5.1 The representation of knowledge through fiction

There is common ground between fiction and non-fiction, and literature can be considered a form of knowledge representation. In Benjamin’s (1989) view, all knowledge of reality is subjective and is mediated by the forms that represent and describe it, and diverse modes of representation convey diverse visions of the world. Yet, there is a basic divide between literature and the social sciences, as Czarniawska-Joerges points out:

The first is that one is fiction and the other is non-fiction: the basis for telling the story is different. However, this is relative. There are many writers who use factual events for their novels and many social scientists who use fictitious reality to illustrate... The second is that social scientists are obligated to be systematic, that is, to demonstrate a method, which is also relative. Writers often have a very systematic mood. (1992: 218)

In a different manner of thought, historian White (1973) dismisses the distinction between literature and science, and argues that the social sciences use a perceived aesthetic value rather than presumed factual data,
or even objective theory. White’s historical work focuses on accounts of the 19th century and shows how these accounts are structurally similar to the structure of a realist novel, which depicts life and society as they are. White explains that persuasion comes from rhetorical strategies and that this is because all interpretation is basically rhetorical. He says the uncertainty as to how to describe a phenomenon in a historical context can lead to a figurative account rather than an objective means of persuasion. In science the ideal is to be observer-independent; however, historians are aware that their conclusions are dependent on observation. According to Dray:

While certain historians have from time to time wished for ‘scientific’ objectivity – wished to tell the past ‘as it really was’ – most historians have acknowledged that the problem of point of view is something that is built into historical scholarship, and that it cannot be avoided. History, in contrast to science, is necessarily a perspectival form of inquiry. (1989: 54)

There are fine lines between literature, social science, and history. Therefore, one is left to have their own point of view on the topic; however, it is vital to recognize the nuances of each. Curti (1998) argues that ‘the debate within history studies suggests that there is more than one history, and that official histories exist in parallel with hidden ones... [and therefore] fantasy becomes another way to connect with reality and history’ (p. 27). She believes that ‘fact and fiction are different but crucial aspects of the same reality’ (ibid.).

According to Nock (1943), the most important principle of literary aesthetics was formulated by Aristotle, who believed that history ‘represents things only as they are, while fiction represents them as they might be and ought to be’ (p. 191).

Likewise, Foucault (1984) contends that text categorized as literary fiction was once accepted as the principal medium for expressing truths related to humans and their understanding of the world. This corresponds with how positivist scientific discourse was received in its day as authoritative pro forma. In The Complete Works of St. Thomas More, More professed his fervent desire to pen his political piece Utopia (1516) as ‘a fiction whereby the truth, as it smeared by honey, might a little more pleasantly slip into men’s minds’ (More 1964: 251). It appears that the written word, as it comes to us from novelists, playwrights, poets, and even screenwriters, is an alternative way to represent knowledge. It is not unusual for some works of literary fiction to be considered better